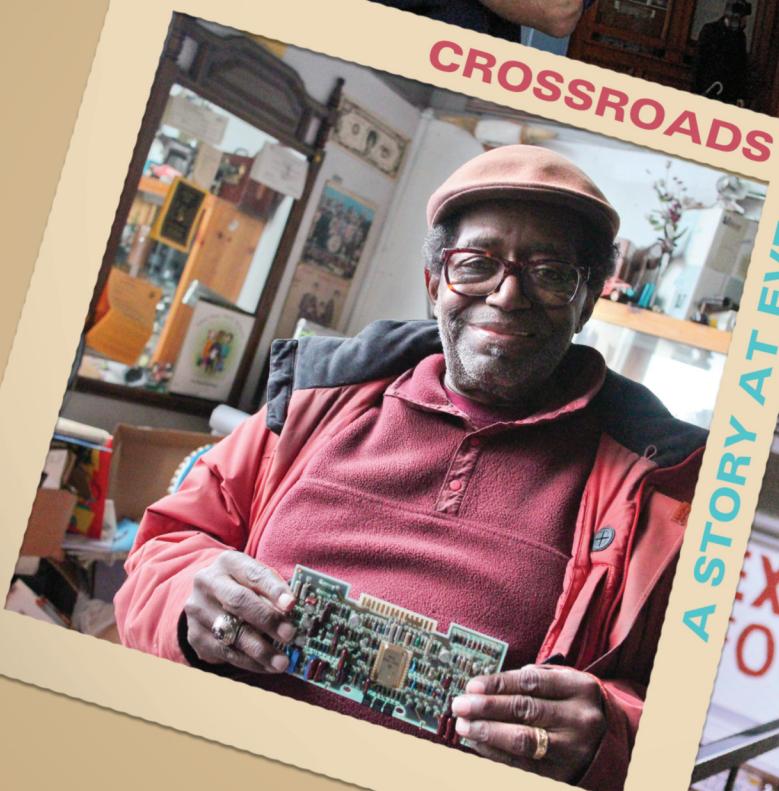
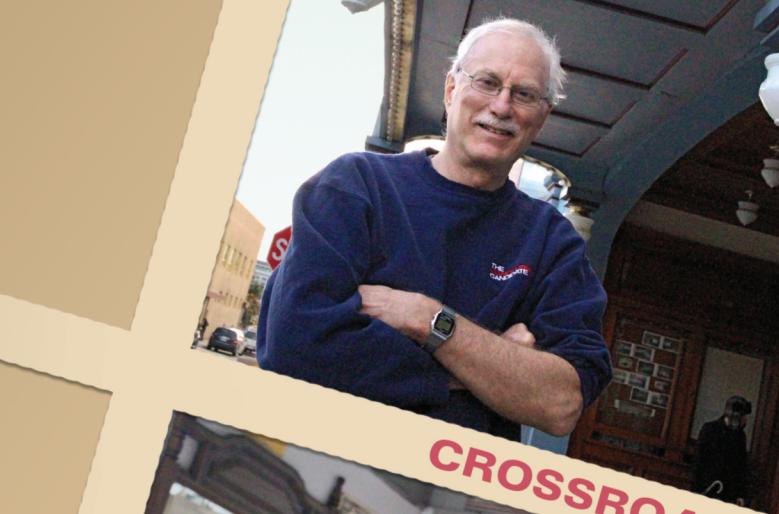


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James Levine revisits one of his favorite 20th-century classics: Stravinsky's only full-length opera, *The Rake's Progress* (p. 19).



This month's delicious recipe from *The Splendid Table* features fresh Vietnamese rolls with herbs and shrimp (p. 22).

ON THE COVER

Proprietors of businesses at the intersection of Tenth & H in Arcata (clockwise: David Phillips, Wadeth Bory, Esteban Gonzalez, & Charles McDaniels). PHOTOS: MICHAEL JOYCE

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JEFFERSON MONTHLY

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By Michael Joyce

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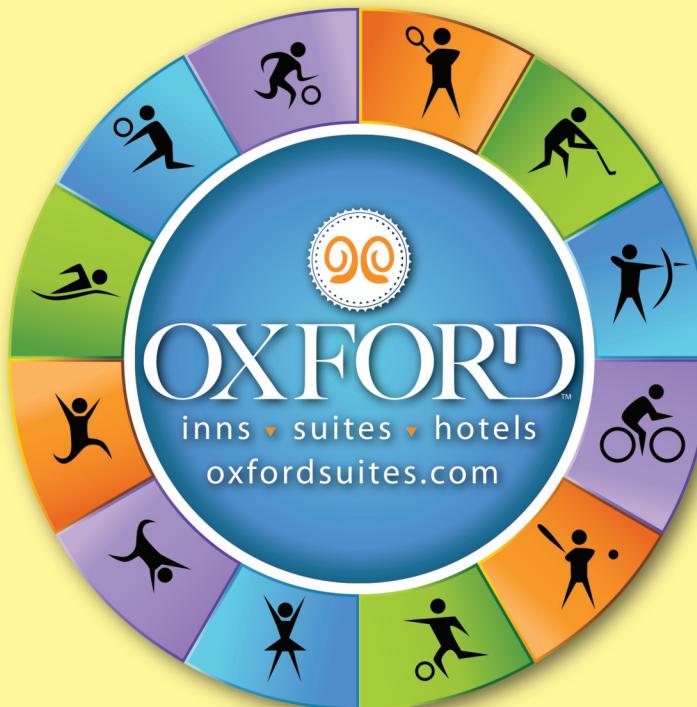
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New Partners

During the coming months, JPR will be collaborating with the Seattle-based non-profit journalism organization InvestigateWest to produce a series of stories that explore different aspects of Oregon's timber economy with a focus on how they play out in Southern Oregon.

InvestigateWest was founded in 2009 by former journalists from the *Seattle Post-Intelligencer* newspaper and now partners with newsrooms around the country to produce independent investigative and explanatory journalism on public health, the environment and government accountability. During the past six years InvestigateWest has worked with dozens of editorial partners, including major national news organizations such as *The New York Times*, *nbcnews.com* and *The Guardian*.

The goal of this project is to develop new original, fact-based journalism that sheds light on important topics central to the economy and ecology of our region and to provide a foundation from which citizens can engage in meaningful civic discourse about these issues. The project will combine InvestigateWest's extensive expertise in data-driven reporting using public record archives, complex data sets and exhaustive research with JPR's on the ground knowledge of the issues, people and organizations that work in Southern Oregon forests. It is our hope that this reporting not only uncovers important data, but also puts faces on the facts to paint a holistic picture of the issues we examine.

JPR's Liam Moriarty will lead this reporting effort here at JPR, producing feature clusters that will air in *Morning Edition* and will appear online at ijpr.org. We are also hoping to have several companion pieces that will be published in the *Jefferson Monthly*.

Here's an overview of the issues we intend to explore:

The Fire Conundrum

In the face of what's expected to be another busy fire season, we'll be examining

solutions to the accumulated unnatural build-up of fuel in the forests. Only a small fraction of the forest acreage that needs fuel reduction work is actually being treated and each fire season, money budgeted for thinning and prescribed burning is being spent on fighting fires instead. We'll be looking at the scope of the challenge, what's being done – and not being done – and some innovative efforts to reduce the threat of catastrophic wildfires in the region.

Wall Street Comes To The Woods

In recent years, with little notice by the general public, the timber giants of the Northwest – Weyerhaeuser, Plum Creek, Potlatch – have been turning into real estate companies that increasingly make their money not from cutting trees, but from selling land. We'll be tracking this trend, its causes and what it portends for development and land use patterns in the region.

Keeping Timber All In The Family

The "working forests" the timber industry says it values are being gobbled up by development. And a surprisingly large chunk of these forests – especially those near urban/suburban population centers – don't belong to the large timber companies but are in the hands of small, family-owned timber companies. Tens of thousands of Oregonians own plots of so-called "non-industrial private" forest lands. These are the forests most likely to get sold and developed to send the kids to college or pay for Mom's chemo treatments. We'll examine the trends that could accelerate land conversions and what's being done to discourage it.

We encourage you to look for these stories in the weeks ahead. And, we want to thank you for your ongoing support which makes this consequential journalism possible.

Paul Westhelle is JPR's Executive Director.

CROSSROADS

A STORY AT EVERY CORNER

ARTICLE AND PHOTOS BY
MICHAEL JOYCE

10TH STREET

H STREET



PHOTO: MICHAEL JOYCE

A patron browses the stacks. The building used to be a bank.

Frost apparently lingered a while before choosing the less traveled way.
Johnson sold his soul there. The price was virtuosity.
Yogi Berra's advice was this: "when you come to a fork in the road, take it."

As metaphors go, crossroads are right up there with rivers and doorways. They seem to conjure a symmetry or polarity we can wrap our heads around. Perhaps an intrigue in positioning ourselves at the intersection of convergence and divergence, or dilemma and opportunity. But intersections have always held fascination for me more for what happens around them. I don't deliberate my direction so much as wonder what are the stories here?

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THE NORTHEAST CORNER

The TinCan Mailman Bookstore

"...to give our souls a chance to luxuriate"

"I read a lot less now that I own the bookstore than before I had the bookstore," says Wadeth Bory, who bought the TinCan Mailman on September 1st, 1999 and recalls the day clearly:

"I was so excited. I was like a kid in the candy store. I went upstairs and looked at all the books and thought: 'these are all mine!' I felt so wealthy. Wealthy with information and knowledge. And then little did I realize what a huge task I was taking on and how little time I would actually have to read."

Having already worked at the bookstore for six years before she bought it means Wadeth has been part of this used and vintage bookstore for over half of its 40-year history.

"When I started in 1993 it was a totally different bookstore. The clientele was different. The community was different. We sold things like Westerns, old romances, and biographies of movie stars. And we sold a lot of World War One and Two books because we still had



Wadeth Bory with TCM customers.



View of the Minor Theater from the rooftop of the TinCan Mailman.

that generation. Nowadays it's not like that at all. Now it's farm-to-table and back-to-the-earth with a hipster style."

If the town has changed, the bookstore industry has clearly changed more. Not only has the number of independent bookstores been cut in half over the past 20 years, but they account for less than 10-percent of all book sales in this country. It's easy to blame the internet. But Wadeth rightly points out that bookstores and the internet have had a much more nuanced - even paradoxical - relationship than that.

"My contribution to the store was to bring our sales to the internet," she recalls. "The year 2000 the internet was just beginning to become a legitimate marketplace. Those were our golden days. We did terrific from 2000 to 2006. In 2007 it changed. That was the advent of e-books and the Kindle, and sales just took a dive. I started to get really worried but eventually it tapered off and [now] it's not so bad."

E-books are now about a third of all book sales in the US. A Rasmussen phone survey last year found that 3 out of 4 Americans prefer print over electronic reading. Yet about half of us now own an e-reader or tablet. It seems many readers are going back and forth between print and electronic reading. For many of us it comes down to aesthetics: the very essence of reading ... and of bookstores. What Henry Miller might have been referring to when he said 'We read to give our souls a chance to luxuriate'.

"You don't have serendipity much anymore," says Doc Stull, who has been a TinCan customer since 1979. "It's just a point-and-click, text-and-twitter world. And at TinCan you can just putter, walk around the stacks, and you find these little magnets - little gems - you wouldn't think of; because when you're online you're going after something specific. But the actual physicality of walking around the musty stacks is a retreat into the past. Almost like a meditation."

The TinCan Mailman got its name from its original owner, Will Mauck, who had done some Peace Corps time in the south Pacific down by Tonga. He became enamored with the story of an atoll that had no good anchorages and could only get mail if passing ships tossed sealed tin cans overboard filled with letters. A swimmer would go a mile out to retrieve the can. It became known as Tin Can Island. Eventually it got an airport and the delivery system became obsolete.

But will old used bookstores like TinCan Mailman become obsolete?

Wadeth doesn't think so. She feels Arcata not only has a strong reading community, but also a strong commitment for supporting local businesses.

"One of the things I love about being here so long is I've seen kids when they first come in and they'll read *Goosebumps*; then they become teenagers and are into D&D; then they go off to college and get into that existential mode of Sartres and Camus. It's really cool to watch the evolution of a person through books! You're tapping into the psyche of the town."

THE NORTHWEST CORNER

The Minor Theater

"Houdini, Groucho, Gable, and Simplex the Cat"

It's a crisp, clear December night in Arcata and locals are lined up to commemorate the centennial of the nation's oldest surviving theater built for feature films: The Minor.

"My mother's, mother's sisters were at the opening in 1914," says local Jeff Ziegler. "So, as part of the family, I came to fill one of the seats 100 years later."

Opening night in 1914 featured a silent film rendering of Dickens' *The Chimes*. Later that week drama students from Humboldt State Normal School staged a comedy. Both nights were sell outs and money was raised for German-occupied Belgium.

Tonight the house is only about a third full. The proceeds are going to help abused women. And the word 'normal' apparently no longer describes HSU. Earlier in the day, co-owner David Phillips is showing me around below the stage.

"This hole was cut into the ceiling as a trap door for Harry Houdini," says Phillips, as we negotiate the musty basement. "When we were renovating a man came by who was hired as a kid by Houdini at that time to pull the rope at just the right time so Houdini would reappear."

For much of its history The Minor served double-duty showing films and hosting live stage shows. Since those early years The Minor has only been closed twice. First, during World War II, and again, for most of the sixties before Phillips and five other HSU students leased it in 1971 and saved it from becoming a parking lot.

CONTINUED ON PAGE 26



Jefferson Almanac

Madeleine DeAndreis-Ayres



LGOTN: Letting Go Of The Nonsense

Another school year whizzed by. Children are thrilled with thoughts of endless summer and their counterparts in education, teachers, are cleaning up their rooms so they won't return to a disaster in the short months until school resumes in the fall. For new teachers time still runs relatively slowly, but the older-timers know time speeds up as you age. It's a fact.

I retired from public education two years ago. I didn't make the magic thirty year mark mainly because I woke up one day in March and was finished. I felt it deep in my bones; my brilliant career was flaming out. Teaching is an art, not a science and good teachers are always developing their art. If they aren't, it's time to join the AFLAC sales team. While I still enjoyed teaching, I could not work up enthusiasm about Common Core, Arne Duncan's last grasp at redemption. Common Core joins the other heads of the Hydra, "No Child Left Behind" and "Race to the Top." Big steaming piles of nonsense designed to subsidize textbook and technology companies. You can say those things when you are retired.

So now I am an emeritus; a retired teacher who gets called not only to substitute teach but also to mentor new teachers just starting out in the profession. When did that happen? It seems just yesterday I was cranking the old mimeograph, getting light-headed from the ink. In the blink of an eye, I was responding to English students on "google docs." A lot has changed in the teaching profession in last few decades. But one thing hasn't changed and that's the continual need for enthusiastic, dedicated teachers to nurture and educate the next generation.

When I was starting out in Eureka City Schools, the administration paired new teachers with veterans in an effort to support novices in those first few years of honing their art. There were training days where we ate bagels and listened to "professionals"

push the latest in education theory. After the slide presentations and mimeograph handouts, we sat with our mentors who often pushed aside the neatly collated materials and gave us the straight talk. My mentor, the wise, funny and sensible Mary Fraser was there to listen and offer practical and real solutions for those first year problems. She was a sounding board and a cheerleader and knew what was important and what to dump in the wastebasket.

Fast forward twenty five years and the state of California Department of Education and Teacher Credentialing now has BTSA Induction, an acronym for "Beginning Teacher Support and Assessment." If the acronym isn't enough to discourage new teachers, the program description is. I quote, "*The program engages preliminary credentialed teachers in a job-embedded formative assessment system of support and professional growth...*" blah blah blah. I am sorry to waste precious page space on that mind-numbing description, but it is instructive to see what teachers have to contend with when state and federal agencies decide to inject their "oversight" into their classrooms.

I'm not sure what "job-embedded formative assessment" really means but I will say it is an honor to pay it forward and help my "Participating Teacher" in her first year of teaching. In BTSA, I am a "Support Provider" or "SP" for short and "PT" is short for, well you already know what. Just as in my early years, we have administrative hoops to jump through, meetings to attend, bagels to consume. PowerPoint has replaced the hiccupping slide carousels but, never fear, groves of trees are still being sacrificed to copy machines for those never ending handouts. And the acronyms—the endless strings of letters which confuse rather than enlighten—that hasn't changed a bit.

My PT has had what I would categorize as a typical first year in teaching. She has experienced some real successes and has also

had her genius dismissed by administration and, as they say in education, "other stakeholders." Typically she focuses on the slights, because that's what humans do. I try to help her see that teaching is a marathon and you have to pace yourself emotionally, intellectually and physically if you want to make it to the finish line. I also try to help her bask in the thrill of genuine accomplishment. She has amazing talent and commitment and it will only get better as the years pass.

As someone who has spent most of her professional life in public schools I can confidently say that most teachers are dedicated, hardworking and fantastic at their craft. Often they do well in spite of, not because of, administration, school boards and the Department of Education. Those entities come and go, but teachers are the ones who stay, year after year, to educate all comers, the high achievers, low achievers and every other kind of achiever in the melting pot known as the public. In education, no two days are alike, no two years are alike. New teachers need the perspective of experienced colleagues to help them step back, let go of the nonsense and focus on cultivating their own unique craft.

Pretty soon, Common Core will be replaced with something else, your students will grow up and move on and today's new teachers will be the mentors for next generation. Take full advantage of the fleeting summer break. It all happens so fast. That's a fact.

Madeleine DeAndreis-Ayres is a retired teacher working in collaboration with two other playwrights on a second melodrama to be produced in the fall. Their first, "The Marlahan Mustard Mystery" played to appreciative audiences in Yreka and Scott Valley. She was recently injured teaching the Irish Jig proving that no good jig goes unpunished.

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Theatre and the Arts

Molly Tinsley

In The Beginning Were The Songs

The history of adapting Damon Runyon's story collection, *Guys and Dolls*, for the stage is as full of twists and turns as the musical itself. Example: the producers went through two writers before landing on their third choice, Abe Burrows. His predecessors had each been deemed not funny enough, but Burrows was warned not to be *too* funny by librettist Frank Loesser, who had already written most of the show's songs. Though confident of the comic punch of his lyrics, was Loesser feeling protective of the tenderness that infuses so many of them? And if the songs preceded the script for *Guys and Dolls*, doesn't that suggest its characters were determined less by the causes and consequences of a plot clicking along in time than by the scored poetry that leaps time altogether?

The captivating production of *Guys and Dolls* onstage until November in the Bowmer Theatre seems to answer both these questions with a resounding yes. Provided with the stories' colorful gangster lingo, Daniel Pelzig's seamless choreography in which dance comes as naturally as breath, and Daniel Ostling's set design, which keeps recreating itself before our eyes, director Mary Zimmerman conjures a fantastic Runyonland, worthy of denizens who were baring their souls in song before they could talk and walk.

The action swirls around two pairs of lovers. Sky Masterson (Jeremy Peter Johnson) is a gambler's gambler, whose heart mismatches him with a soldier of God, Sarah Brown (Kate Hurster). She was merely a pawn at first in a classic guys' wager: Sky's friend Nathan Detroit (Rodney Gardiner) needed money to secure a site for his craps game and bet he could identify a woman Sky could not seduce. Sarah happened along with her Salvation Army band at just that moment, her brow pinched with longing, not for one man but

for many: to fill the seats at an upcoming prayer meeting. After she and Sky disavow in song their mutual attraction, she agrees to fly to Havana with him in exchange for twelve warm bodies showing up at her Save-A-Soul mission.

Meanwhile, Nathan is in perpetual retreat from his "well-known fiancée" of fourteen years, the stripper Adelaide (Robin Goodrin Nordli). These two may have more in common than Sky and Sarah, but their physical mismatch underscores perhaps the tendency of love to snub classifications: Nathan is small, dark, and agile while the tall, blond Adelaide is endearingly awkward. She's been after him to give up the craps game for years, and once again she extracts a promise for him to break.

Adelaide punishes Nathan with an amusing charade of estrangement, but Sarah's rejection of Sky when she discovers the bet is more serious. Here is a young lady whose original dream required marriage to a staid banker. It will take the lullaby "More I Cannot Wish You" from her grandfather Arvide to awaken her to her true desires. Exquisitely rendered by Richard Howard, the song comes as a surprise from this aging missionary, with its reference to a lover's lusty "lickerish tooth" endorsing the passion that Sarah is trying rigidly to deny.

The penultimate duet "Marry the Man Today" offers Sarah and Adelaide an opportunity to bond and bolster each other against the problematic unions they're contemplating. Through most of the play, they have been consigned to separate, almost competitive tracks according to type—stripper with the heart of gold and repressed church lady. Nordli breathes juicy, nuanced life into her role, from her convincing struggle with her respiratory tract to the domestic fantasy she spins for her mother. Against a lesser Sarah, she

might have stolen the show. But in her parallel universe, Hurster has gradually unclenched, her defenses loosened by curiosity and desire. As Act One winds down in Havana, her drunken dissolution produces a mesmerizing dance of self-implosion. Adelaide's flagrant strip number that opens the second act, "Take Back your Mink," reads as its perfect flip side. Uniting these two women at the end sets up hope of their evolution beyond the spurious notion that they can reform their future husbands.

As for the guys, well, there's an impressive gang of them, sporting Mara Blumenfeld's jazzy suits, and living up to lugubrious names like Angie, the Ox and Big Jule. Though he's Mr. Cool around them, Johnson's likable Sky manages to convey hints of a man whose DNA carries the sweet humility of "I've Never Been in Love Before." The success of his relationship to Lady Luck is near mythic, but when his heart opens to a flesh-and-blood woman, he realizes what he's missed. Gardiner's expressive Nathan seems increasingly aware that "Old Reliable Nathan" is really a frantic clown, bouncing between underworld thugs and the police.

Zimmerman's *Guys and Dolls* begins with an overture of choreographed chaos—bodies careening around Times Square, nearly colliding, running different patterns until finally they sort themselves into gamblers and missionaries—low-lives and lofty lives, criminals and would-be saints. By the finale, the dichotomy has blurred. All four main characters have been true to their musical origins and embraced love. With it come weddings, commitment. Will Sky, aka Obadiah, be content pounding a Salvation Army drum by Sarah's side? Can Sarah open her religious proselytizing to life's paradoxes and ambiguities? Can Nathan exchange a "permanently floating" craps game for the plain old permanence of marriage, outlaws for in-laws? And Adelaide, so habituated to wanting what she couldn't have—Nathan as a husband—how long will she be satisfied with her "wallpaper and bookends"?

How lovely not to have to answer these questions about characters born in the dreamy realms of song.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)



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Inside the Box

Scott Dewing

The Technology Conundrum

I've been writing about technology for just over a decade now. I've worked in the field of information technology for twice as long as that now and, most recently, had the distinguished title of "Director of Technology" bestowed upon me by my current employer. What I find most fascinating (and perhaps a bit disturbing) about this is that I still don't know exactly what "technology" is.

If you asked me, "What is technology?" I would ponder the question for a bit, perhaps rub my chin in a very scholarly manner as if to coax the answer from the genie bottle inside my head, then perhaps bludgeon you some jargon-laden, vacuous answer.

Truth is, I don't really know exactly what "technology" is. Of course, I have some vague concept and I could yammer on about computers and cell phones, dishwashers and automobiles, the first time that Og the Caveman created a new and improved club from wood and stone and killed the mastodon at twice the speed of the old model forcing the whole clan to upgrade.

I'm not alone in my murkiness. Most of us sail through the daily bustle of our technology-saturated lives without ever stopping to ponder the technology that surrounds us, let alone devise a working definition of it. And why should we? Shouldn't that be the work of those who have been anointed "director of technology" anyway?

Computer scientist Alan Kay, who did pioneering work in object-oriented programming and the development of the graphical user interface for computers that we all take for

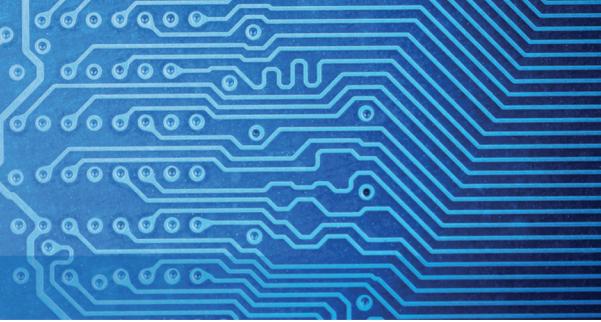
granted today, came up with a simple and elegant definition of technology: "Technology is anything invented after you were born."

“Anything that gets invented after you're thirty is against the natural order of things and the beginning of the end of civilisation as we know it”
– Douglas Adams –

I think this is as good as any definition of technology because it captures the transient nature of technology. To me, a car is just a car. You get in it to go from one place to another. For me, cars have always existed. The cell phone, on the other hand, is a technology. I can remember a world

without them. To my daughters, a cell phone is just a cell phone; a device to be





used to send no less than 300 text messages per day to friends or, in some cases, to your father when you need him to get in the car and come pick you up from the shopping mall.

In a 1999 column for *The Sunday Times* about the Internet, novelist Douglas Adams, who wrote the popular sci-fi classic *The Hitchhiker's Guide to the Galaxy*, suggested the following framework for defining and understanding technology:

- 1) everything that's already in the world when you're born is just normal;
- 2) anything that gets invented between then and before you turn thirty is incredibly exciting and creative and with any luck you can make a career out of it;
- 3) anything that gets invented after you're thirty is against the natural order of things and the beginning of the end of civilisation as we know it until it's been around for about ten years when it gradually turns out to be alright really.

"We no longer think of chairs as technology, we just think of them as chairs," wrote Adams. "But there was a time when we hadn't worked out how many legs chairs should have, how tall they should be, and they would often 'crash' when we tried to use them. Before long, computers will be as trivial and plentiful as chairs (and a couple of decades or so after that, as sheets of paper or grains of sand) and we will cease to be aware of the things."

But technology is more than just things (computers, chairs, cars, etc.). In his book *The Nature of Technology: What It Is and How It Evolves*, author W. Brian Arthur advocates that technology is "an assemblage of practices and components...that are toolboxes of individual technologies and practices."

According to Arthur, technology *evolves* and it is the nature of technology to create yet more technologies from "fresh combina-

tions of what already exists." Or to put it another way, "technology creates itself out of itself."

And yet every technology is rooted in nature itself, in the harnessing of some natural phenomenon that already exists. The natural phenomenon of combustion is what propels gas-powered cars. Airplanes use combustion and lift to get in the air and stay there. MRIs are possible because of magnetic resonance. An exhaustive list of technologies would, arguably, include everything that exists in the man-made world. The nature of technology is that it is an extension of nature. It comes first from the discovery, understanding, and harnessing of natural phenomena, then continues to evolve through the ongoing fresh combinations of technologies.

"As we learn to use these [new] technologies, we are moving from using nature to intervening directly within nature," writes Arthur. "And so the story of this century will be about the clash between what technology offers and what we feel comfortable with."

There has been and will increasingly be many challenges to our comfort level as we

rocket through the 21st century and technology continues to exponentially evolve. We'll clone humans, engineer food, and manipulate the fundamental building blocks of the universe using quantum engineering. We'll build increasingly intelligent machines that will one day, probably sooner than we think, be more intelligent than humans. And these are only a few of the things we know about. There are technology possibilities out there that we don't even know about because we do not fully know and understand the natural world.

Technology has been and will continue to be increasingly linked to human destiny. We are all part of that destiny. In a way, we are all directors of technology.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

conversation

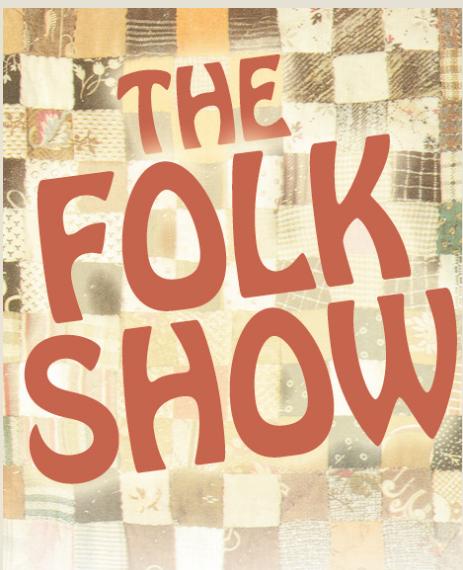
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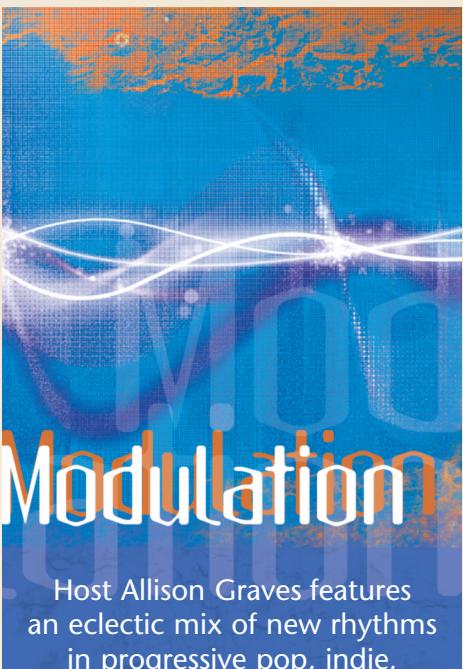
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The Splendid Table

Lynne Rossetto Kasper



Rice Paper Rolls Of Herbs And Shrimp

These fresh roll-ups have an impudent edge. Where most Vietnamese rolls depend on a dipping sauce for spark, here the sparks are flying inside the roll – with garlic shrimp, hoisin noodles, mint, basil and lime and crisp marinated vegetables.

Cook to Cook: Communal cooking is the way to go. Line up the ingredients and let friends roll their own. Each step of the recipe could be done several hours ahead and refrigerated. At will, substitute green papaya or under ripe avocado for the carrot and daikon. You could do these early in the day, cover with a lightly dampened towel and refrigerate until serving time.

Nuoc Cham Dipping Sauce

4 large garlic cloves, minced
1 to 3 small fresh red Thai chiles, thinly sliced, to taste
1 to 3 tablespoons sugar, or to taste
1/4 cup fresh lime juice (2 to 3 limes)
1/2 cup rice vinegar
1/3 cup Asian Fish fish sauce (nuoc mam)

Shrimp

3/4 pound raw large shrimp, shelled and each shrimp cut into 4 small pieces
2 large garlic cloves, minced
1 teaspoon Asian fish sauce
2 teaspoons fresh lime juice
2 teaspoons sugar
1 tablespoon expeller-pressed canola or safflower oil

Carrot-Daikon Salad

2 large carrots, peeled and cut into 1/16-inch julienne
6-inch piece daikon radish, peeled and cut into 1/16-inch julienne
4 teaspoons sugar
2 tablespoons rice vinegar
1/4 teaspoon salt
1 small fresh red Thai chile, thinly sliced

Noodles

6 ounces thin rice noodles

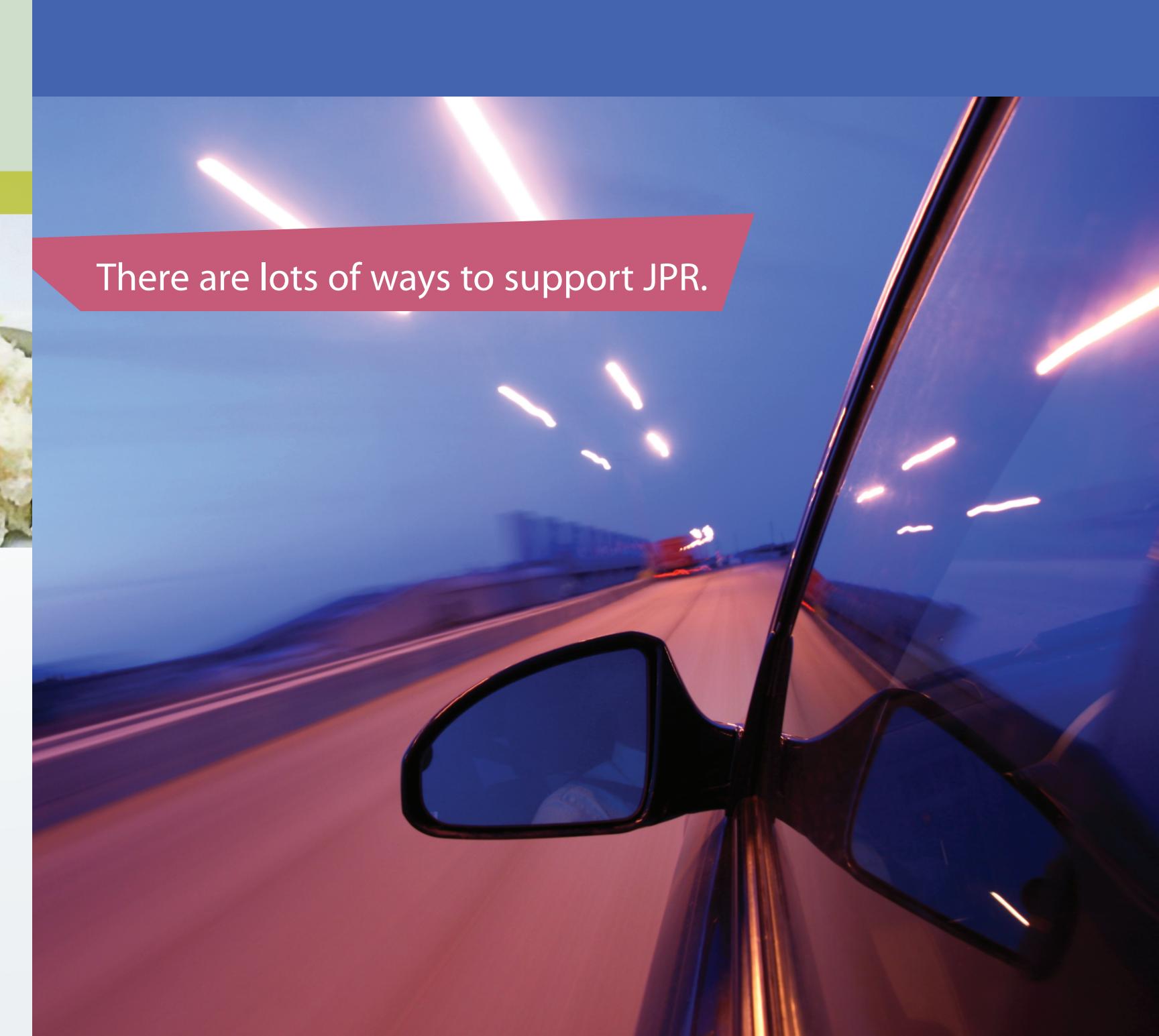
Assembling

16 8-inch rounds of rice paper (banh trang)
8 Bibb lettuce leaves, halved and ribs removed
1/3 cup hoisin sauce
Juice of 1 medium lime
1-1/2 to 2 cups mint leaves, washed and dried
1-1/2 to 2 cups fresh cilantro leaves, washed and dried

1. Make the Nuoc Cham Dipping Sauce: In a small bowl mix together all the ingredients starting with 1 chile and 1 tablespoon sugar and increasing to taste. Let the sauce rest at room temperature for 30 minutes to an hour. The sauce can be refrigerated for several days.

CONTINUED ON PAGE 17

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



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First...The News

Geoffry Riley

The MD No Wants To See

Let me introduce you to an old friend, the MD. And in this case, MD does NOT stand for Medical Doctor, but MiniDisc, a device for quick recording of audio tracks. Once upon a time, MDs were the new best friends of radio news departments. Now, the few of us who still use them can't wait to see them go. And it won't be long.

The farewell opera for the MiniDisc is written in two acts. The first act is courtesy of Sony, the creator of the format in the early 1990s. Sony hoped MDs would bump audio CDs off center stage, but the format never really caught on with consumers, a whole lot like what happened with the Beta videotape format: professionals loved it, amateurs were unimpressed.

So Sony announced a few years ago that it would no longer make or sell the MiniDisc players, effective in the second half of 2013. Few tears were shed. When you think about all of the ways computers and smartphones have been improved to do nearly everything we require of electronics, no device that requires detachable media really has a place in today's world.

The second act of the opera is written here at JPR. We recently shifted over to a new central computer system to store all of our audio—at least the stuff that isn't live. And one of the features of the WireReady system is its ability to take the place of the MiniDiscs.

There's no wistful goodbye. MDs were loved by reporters and newscasters when they arrived, because they removed the need for messing with piles of cassette tapes for field recording, and giant reel-to-reel tapes for studio recording.

And they do have their merits: MiniDiscs record digitally like the bigger audio CDs, you can move the tracks around on

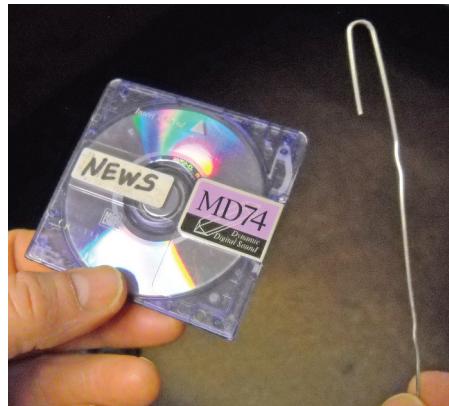


PHOTO: GEOFFREY RILEY

A bent paperclip, the MiniDisc's best friend.

the disc in a different order, and they don't snap and stretch like tapes.

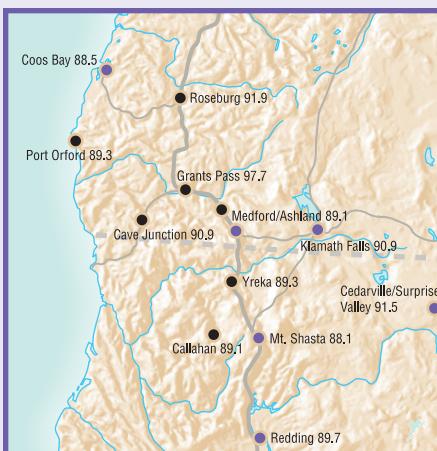
But they do get snagged. Oh, do they get snagged. We have lost much productive work time because the little darlings go IN to their playback machines easily, but sometimes refuse to come OUT.

Broadcasters are inventive people... deadline pressure requires us to think fast. So most of our MiniDisc players are surrounded by paper clips in various stages of bent-ness. Because when you hit EJECT and the disc stays put, the paper clip becomes a handy pry-bar, and can often be the device that makes the difference between a freed disc and a missed newscast.

That's one technique. The other is to have ANOTHER disc handy, to shove into the door on the playback deck upon EJECT, fooling it into releasing the original disc. You really have to perform these maneuvers with the microphones turned off, because the process usually includes a few swear words.

It's easier to laugh about the incidents now, because we can see the light at the end of the tunnel. Also because years of experience in broadcast news have given many of us priceless tales of equipment issues and

“
Rest in peace
(rot in hell?),
MiniDiscs!



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 9:00am Open Air
 3:00pm Q
 4:00pm All Things Considered
 6:00pm World Café
 8:00pm Undercurrents
 (Modulation Fridays 8-10pm)
 3:00am World Café

Saturday

5:00am Weekend Edition
 10:00am Wait Wait...Don't Tell Me!
 11:00am Car Talk
 12:00pm Radiolab
 1:00pm Q the Music
 2:00pm E-Town
 3:00pm Mountain Stage
 5:00pm All Things Considered

6:00pm American Rhythm
 8:00pm Live Wire!
 9:00pm The Retro Lounge
 10:00pm Late Night Blues
 12:00am Undercurrents

Sunday

5:00am Weekend Edition
 9:00am The Splendid Table
 10:00am This American Life
 11:00am The Moth Radio Hour
 12:00pm Jazz Sunday
 2:00pm American Routes
 4:00pm TED Radio Hour
 5:00pm All Things Considered
 6:00pm The Folk Show
 9:00pm Folk Alley
 11:00pm Mountain Stage
 1:00am Undercurrents

failures...everything from the time a classical piece on record got stuck because someone left a coffee cup next to the tone arm, to the days when we stuck pieces of paper into reel-to-reel tape recorders to mark the places where interviewees said interesting things... when the piece of paper came out on rewind, you knew you'd found your place.

I'm struck by how much things change in our business. Digital audio recorders don't even have moving parts these days, and you can transfer a 20-minute interview from a field recorder to a computer for editing in seconds.

But the more things change, the more they stay the same. A cliché, sure, but so very true for us: it's still all about conveying the human voice and musical notes over the airwaves, to soothe or entertain or create a greater understanding of our world. The mission does not change, only the tools.

And thank heaven for that. Rest in peace (rot in hell?), MiniDiscs!

Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

Recipe *From page 14*

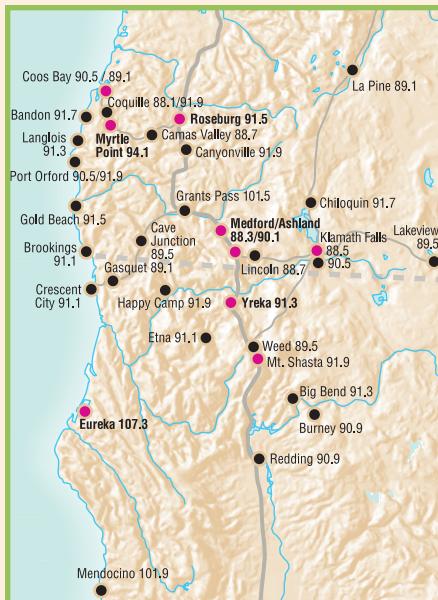
2. Make the Shrimp: In a large bowl, combine the shrimp with the garlic, fish sauce, and lime juice and sugar. Let stand for 10 minutes. Heat a 10-inch skillet over high heat, swirl in the oil and stir fry the shrimp for 30 seconds to 1 minute, or until barely firm. Immediately turn out onto a plate and cool.
3. Make the Carrot-Daikon Salad: In a medium bowl, toss together the carrot, daikon, sugar, rice vinegar, salt and the chile. Let stand for 15 minutes, then drain and pat dry.
4. Make the Noodles: Soak the noodles in a deep bowl covered with very hot tap water for about 5 to 8 minutes, or until tender. Drain and rinse with cold water then drain again thoroughly. Spread the noodles out on a towel and pat dry before using.
5. Assemble the Spring Rolls: Moisten both sides of a rice paper round with hot running water. Spread it out on your work surface. In a few moments it will soften. Pat away any excess water.
6. At the top third of the round, put a small piece of lettuce that covers it by two thirds.

Daub it with about 1/4 teaspoon hoisin sauce. On top of that spread a shallow pile of noodles, then several pieces of shrimp.

7. Squeeze about 1/2 teaspoon lime juice over the shrimp. Top with a generous tablespoon or two of the carrot salad and 3 big mint leaves.
8. Roll up by one third, tightly packing the filling as you go. Place about 3 coriander leaves and 3 smaller mint leaves atop the roll, fold in the sides over the herbs and tightly roll up the cylinder all the way. Spread them out on a platter as you make more. If holding for more than 30 minutes, refrigerate, covered.
9. Serve the spring rolls by cutting each in half on the diagonal if you wish. Stand up the pieces on a platter accompanied by small bowls of room temperature Nuoc Cham Dipping Sauce.

PROGRAM GUIDE CLASSICS & NEWS

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7:00am First Concert

12:00pm Siskiyou Music Hall

4:00pm All Things Considered

7:00pm Exploring Music

8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition

8:00am First Concert

10:00am Met Opera/Lyric Opera of Chicago

2:00pm Played in Oregon

3:00pm Car Talk

4:00pm All Things Considered

5:00pm New York Philharmonic

7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition

9:00am Millennium of Music

10:00am Sunday Baroque

12:00pm Siskiyou Music Hall

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4:00pm All Things Considered

5:00pm Chicago Symphony Orchestra

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8:00pm State Farm Music Hall

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Classics & News Highlights

* indicates birthday during the month.

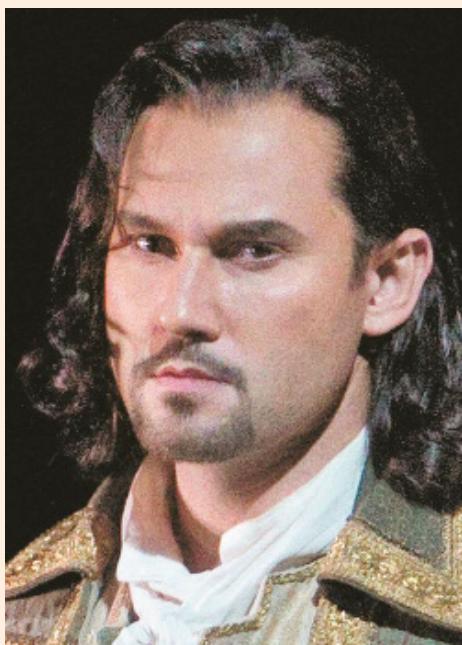


PHOTO COURTESY: LYRIC OPERA OF CHICAGO

Mariusz Kwiecien stars in the title role of Mozart's *Don Giovanni*.

First Concert

May 1 F Alfvén*: *Swedish Rhapsody No. 3*

May 4 M Haydn: Symphony No. 104

May 5 T Debussy: Violin Sonata

May 6 W Glazunov: *Poème épique*

May 7 T Brahms*: *Fantasias*

May 8 F Stravinsky: Concerto in E flat major, "Dumbarton Oaks"

May 11 M Still*: *The American Scene: The Southwest*

May 12 T Vanhal*: Violin Concerto in G major

May 13 W Sullivan*: Selections from *The Tempest*

May 14 T R. Strauss: Ballet from *Josephslegende*

May 15 F Larsson*: *Pastoral Suite*

May 18 M Dukas: *The Sorcerer's Apprentice*

May 19 T Froberger*: Suite in C major

May 20 W Glinka*: Viola Sonata

May 21 T Beck: Sinfonia in F major

May 22 F Wagner*: *Siegfried Idyll*

May 25 M Gould: *Spirituals for Strings*

May 26 T Bach: Orchestral Suite No. 4

May 27 W Hummel: Piano Trio No. 7

May 28 T Liszt: *Mazepa*

May 29 F Korngold*: Suite from *The Sea Hawk*

Siskiyou Music Hall

May 1 F LeBrun*: Oboe Concerto No. 5

May 4 M Reznicek*: "Dance Symphony"

May 5 T Haydn Wood: Piano Concerto in D minor

May 6 W Hummel: "Grand Trio Concertante"

May 7 T Tchaikovsky*: Violin Concerto

May 8 F Krumpfholz*: Harp Concerto No. 6

May 11 M Lalo: "Symphonie Espagnole"

May 12 T Viotti: Violin Concerto No. 23

May 13 W Sullivan*: "Pineapple Poll"

May 14 T Stojowski*: Piano Concerto No. 1

May 15 F Larsson*: Symphony No. 1

May 18 M Goldmark*: String Quartet in B flat, Op. 8

May 19 T Ries: Sonata No. 1 in F major

May 20 W Fibich: Symphony No. 1

May 21 T August Enna: "Fairytale"

May 22 F Wagner*: Symphony in C major

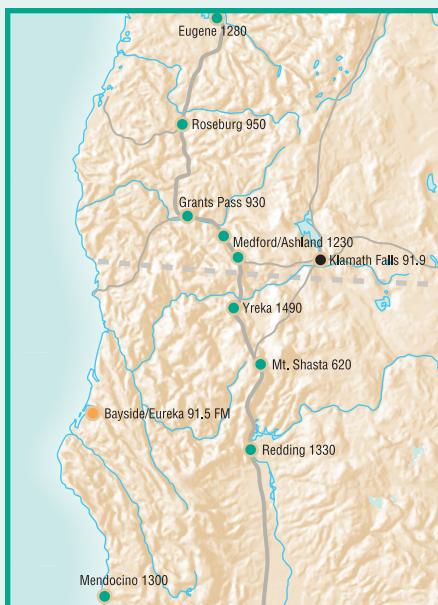
May 25 M Klughardt: Violin Concerto in D major

May 26 T Beethoven: String Quartet, Op. 131

May 27 W Raff*: "In The Forest"

May 28 T Schubert: Piano Sonata, D. 960

May 29 F Albeniz*: "Iberia, Book 2"



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 10:00am The Takeaway
 11:00am Here & Now
 1:00pm The World
 2:00pm To the Point
 3:00pm Fresh Air
 4:00pm On Point
 6:00pm Fresh Air (repeat)
 7:00pm As It Happens
 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
 10:00pm BBC World Service

Sunday

5:00am BBC World Service
 8:00am To the Best of Our Knowledge
 10:00am TED Radio Hour
 11:00am On The Media
 12:00pm A Prairie Home Companion
 2:00pm Backstory
 3:00pm Le Show
 4:00pm Travel with Rick Steves
 5:00pm This American Life
 6:00pm Fresh Air Weekend
 7:00pm BBC World Service

Saturday

5:00am BBC World Service
 8:00am World Link
 9:00am Day 6
 10:00am Living On Earth
 11:00am Science Friday
 1:00pm West Coast Live
 3:00pm A Prairie Home Companion
 5:00pm To the Best of Our Knowledge
 7:00pm BBC World Service

TranslatorsKlamath Falls
90.5 FM
91.9 FM**Metropolitan Opera**

May 2 - *Un Ballo in Maschera* by Giuseppe Verdi
 James Levine, conductor; Sondra Radvanovsky, Heidi Stober, Dolora Zajick, Piotr Beczala, Dmitri Hvorostovsky

May 9 - *The Rake's Progress* by Igor Stravinsky
 James Levine, conductor; Layla Claire, Stephanie Blythe, Paul Appleby, Gerald Finley, Brindley Sherratt

Lyric Opera of Chicago

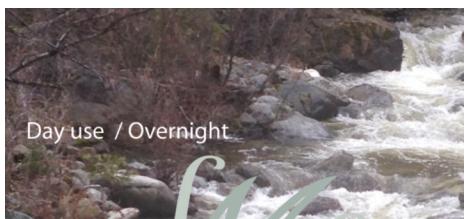
May 16 - *Don Giovanni* by Wolfgang Amadeus Mozart
 Andrew Davis, conductor; Mariusz Kwiecien, Marina Rebeka, Ana María Martínez, Kyle Ketelsen, Antonio Poli, Andrea Silvestrelli, Andriana Chuchman, Michael Sumuel

May 23 - *Capriccio* by Richard Strauss
 Andrew Davis, conductor; Renée Fleming, Anne Sofie von Otter, Bo Skovhus, William Burden, Audun Iversen, Peter Rose

May 30 - *Il Trovatore* by Giuseppe Verdi
 Asher Fisch, conductor; Andrea Silvestrelli, J'nae Bridges, Amber Wagner, Quinn Kelsey, Yonghoon Lee, Stephanie Blythe, Kenneth Nichols, Timothy Bradley, Jonathan Johnson

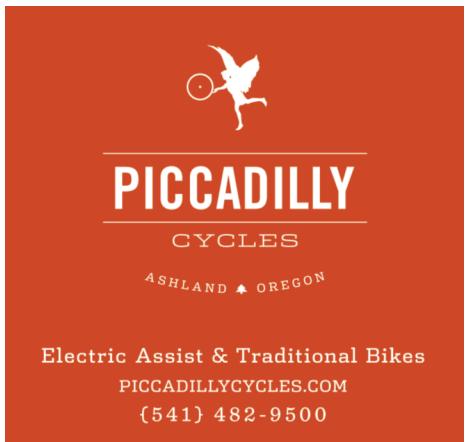


Sondra Radvanovsky as Amelia in Verdi's *Un Ballo in Maschera*. PHOTO CREDIT: KEN HOWARD/METROPOLITAN OPERA



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Recordings

Valerie Ing

Mozart vs. McCartney

I should probably start out with a gigantic disclaimer. Everything you're about to read is my opinion. But it is this girl's opinion that Mozart was the equivalent of the quintessential rock and roll star of the classical era, and Paul McCartney is the quintessential classical icon in today's rock and roll world.

I know there's going to be plenty of dissenting opinions on this matter, because music is subjective. Music is art. And most importantly, music, like art and beauty, lies in the eyes of the beholder.

This whole concept came to me on the 27th of January, 2015 when I was serving as mistress of ceremonies at the Cascade Theatre in Redding, CA for a show featuring Rain. Rain is more than a Beatles tribute band, it's more like a full immersion experience. I cracked a joke about being familiar with music from the 50's and 60's (the 1750's and 60's, that is). I also mentioned that it was Mozart's birthday, which received a nice round of applause. It surprised me a little bit because these were Beatles fans, not classical music fans, but it got me to thinking that Mozart was, for his era, a classic rock star bad boy.

Mozart was also a revolutionary, who took music to completely new places. Then 200 years later, Paul McCartney did the same thing. The two of them are a lot alike, musically, when you stand back about 20 feet and squint your eyes. At least that's what I'm hoping to convince you of.

My husband has warned me that you might disagree with me, and that I might find myself holding heated debates with people I barely know on the sundial bridge about this for a good long time over this bold statement, but I really believe that Paul McCartney *is* the Mozart of the 20th century. I know there are a lot of John Lennon lovers out there, and a huge contingency of Rogers & Hammerstein fans, but I'm going to hold fast on this. McCartney is the dude. *The* composer of the 20th century. If you really want to get nit-



picky about it, we could just say the second half of the last century, since he didn't even start composing music until the 1950's.

But if you go a few hundred years back, it's hard to find anyone that eclipses Mozart. Even Papa Haydn, who wrote more than 750 works in his lifetime can't match Mozart's genius (I'm gonna get mail about that). And Haydn outlasted Mozart by forty years.

Sometimes I find it hard to believe the things I read about Mozart. But the story goes that he was two when he started goofing off on a keyboard, tagging along at his big sister Nannerl's music lesson, and within three years he had already composed his first work, a short little andante. I took three years of piano lessons as a middle schooler, and there was no way I could've composed anything like young Wolfie did at the age of five. Five! Think about what you were doing at the age of five!

By the age of 8, he had already written a few chamber works (which, for the classical music impaired means a small

group of instruments, like 3 or 4).

By nine he had already written entire symphonies. Precocious little bugger, right? Even Paul McCartney didn't start toying around with writing music until he was 14, a short little song called "I Lost My Little Girl," which isn't much longer than Mozart's very first piece, which clocks in at :38. It's unfortunate that there doesn't seem to be an audio recording of the McCartney tune, although if you look around on the internet, you can find the little ditty on a 1991 episode of MTV Unplugged. McCartney's second composition, a short piece for the piano, later turned into "When I'm 64." Pure genius. He was 16.

By the time Mozart was 16, he'd already traveled all around Europe performing concerts, had written more than 13 symphonies, at least 3 operas, and a crap-ton of piano music. But he was still, perplexingly, looking for a full time music gig that paid real money.

I think McCartney was in the same boat until he joined up with Lennon, Ringo and Harrison. The Beatles had their first pop hit in 1963, followed by worldwide Beatlemania the following year. When that happened, McCartney was 22.

Mozart got his big break at 17 when he was hired as a court musician in Salzburg, but he moved on quickly, always looking for a bigger opportunity. By the time Mozart was 22, he'd written all but his last ten symphonies (so at least 30), five violin concertos...and I could go on. But by the time he died at the young age of 36, he'd written over 600 incredible pieces of music. Solo piano pieces, chamber works, concertos for piano, violin, horn, numerous wind instruments and one for flute & harp, lots of operas and scores of symphonies.

McCartney is quickly catching up. A quick check to the Paul McCartney database of compositions claims he's got 527 songwriting credits so far. He has also written pieces for solo piano, small chamber works, orchestral pieces, an opera, an honest-to-gosh oratorio, one of the most beautiful pieces of choral music I have ever heard in my entire life (Ecce Cor Meum), and most recently, a ballet. It's always fun when I tell rock & roll fans that Paul McCartney has written ballet and operas, because most of them have no clue.

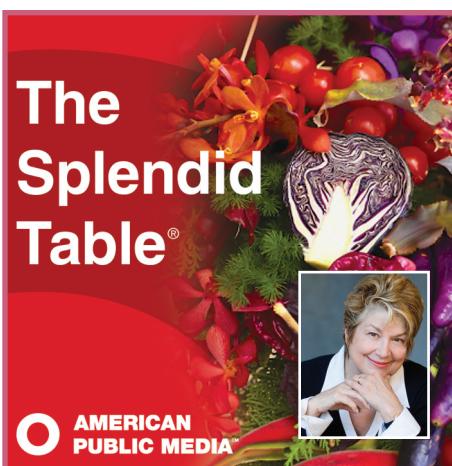
All I'm saying is....what Mozart was to the 18th century, McCartney was to the 20th century. And he's not done yet. I have to admit that I'm not much of a fan of his re-

cent performances with the remaining members of Nirvana, and when I heard that he was releasing a song with Rihanna and Kanye West I put on my sad face, but I'm really looking forward to his next effort in the classical genre.

If you're a fan of McCartney or Mozart, you might want to put May 5th on your calendar, and make a point of tuning in to *Siskiyou Music Hall* on the Classics & News Service at noon. On that day, I'll feature a special program highlighting the similarities in the music of Paul McCartney and Mozart.

Maybe you'll be amazed.

Valerie Ing is the Northern California Program Coordinator for JPR, and can be heard weekday afternoons hosting *Siskiyou Music Hall* on the Classics & News Service from our Redding, California studios. Although Valerie has been the host of a classical music program for over a decade, her musical taste extends far beyond the genre. She's always got a song in her head, and can often be found singing along to new wave hits from the '80s, or belting out jazz standards.



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EarthFix

Jes Burns

What Early Drought Means For The Klamath Basin

Southeastern Oregon is preparing for the fourth drought year in a row. The region has received record-low or near-record-low snowfall this winter.

On Friday, the first day of spring, the federal government announced it was making emergency aid available to 13 Oregon counties because of drought. Gov. Kate Brown has declared a drought emergency for Lake and Malheur Counties. Similar declarations are expected soon for Harney, Crook and Klamath Counties.

Here are answers to some of the questions raised for the Klamath Basin on the Oregon-California border, a region already scarred for decades by intense water wars.

Q: How is this year different from previous years in Southeastern Oregon?

A: If you looked at a graph charting precipitation in the Klamath Basin, things would look pretty normal. The difference and the problematic thing is, most of that precipitation has come down in the form of rain, not snow. It's been really warm this winter. The snowpack in Klamath County is only 6 percent of normal. Even considering all the rain, streams are flowing below 50 percent of normal. Last year the drought was listed as "severe." This year, they're predicting an "extreme" drought.

Q: What does this tell us about what's going to happen this summer?

A: This is a region that depends almost entirely on snowpack to provide water for ranching, agriculture and wildlife like salmon. Scott White, the Watermaster for Klamath County, says because of the drought, he expects he will have to start regulating sooner this year. That could mean cutting water off early in the season for people with junior water rights.

Q: Why is the emergency declaration important?

A: It should help, because it makes the counties eligible for federal funds. Some of that could eventually go to reimbursing farmers directly who take losses because of the drought.

The other thing the emergency declaration does is it allows irrigators to apply for something called a "drought permit." That lets them supplement surface water they get from streams and canals by tapping into sources like groundwater.

Q: Is there enough groundwater to go around?

A: It's difficult to say exactly. The groundwater supplies in the basin have been over-pumped during the recent drought years. Two of the last three years, irrigators have pumped more than what scientists say the aquifer can support long term. People are getting more and more worried the aquifer is not being allowed to replenish itself. And the watermaster may ultimately have to start shutting off wells.

Q: People in Southeast Oregon have been dealing with drought conditions for decades. Why does there seem to be a panic every time this happens?

A: It seems like this could be slowly starting to change after the Klamath Basin

“
Not seeing white on the hills gives everyone a pretty good certainty that there's not going to be much water this summer.

Restoration Agreement in 2010 and the adjudication of 2013 that gave Native American tribes senior water rights in the region. There's no question now about who gets first dibs at the water. And the more time that goes by, the more all water users come to understand about how the new hierarchy will play out.

Q: Isn't there always going to be uncertainty with the weather?

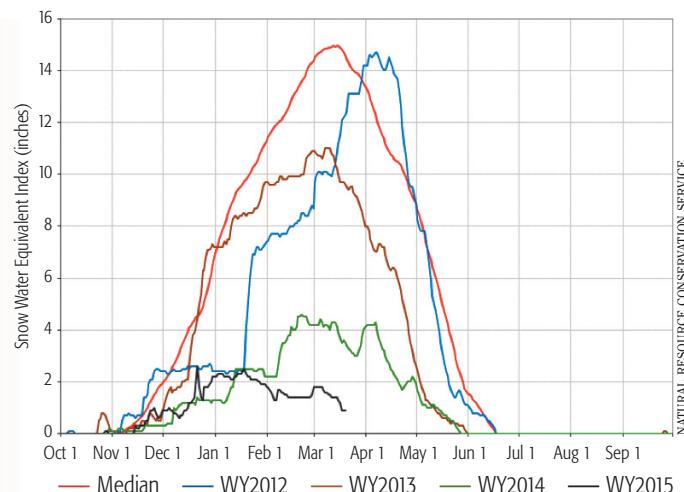
A: Sure. But not seeing white on the hills gives everyone a pretty good certainty that there's not going to be much water this summer.

Q: Is anything being done to solve the longer term problem of there not being enough water?

A: Snow has been really light, but there's been plenty of rain this winter in the region. And this has prompted a lot of talk about

Four Years Of Snowpack In The Klamath Basin

Current as Pct of Median: 6%
Current as Pct of Last Year: 26%
Current as Pct of Max: 6%
Median as Pct of Max: 97%
Pct of Median Needed to Reach Max: Current Date is At or Past Peak Date
Date of Maximum Median Value: Mar 12



NATIONAL RESOURCE CONSERVATION SERVICE

developing more water storage. One proponent of this idea is Klamath County Commissioner Tom Mallams. Here's what he had to say in an interview:

"Even here in the Klamath Basin we've had some really heavy, what I call gully-washer rainstorms come through. I mean we had a lot of water going down the river, and it ended up just going into the Pacific because there was no place to hold it. And I think that's really counter-productive for citizens, for the population and for Mother Nature. There is no benefit I can ever see to just let flood waters go when you have the opportunity to capture it and hold it for a drier day."

Mallams has been pushing this idea, and there seems to be some momentum building. He's pulling together a committee to look specifically at water storage possibilities.

Q: What kind of options are on the table?

A: Some of the possibilities floating around are small-scale reservoirs, storage canals, and reverting old lake-beds back to their original use.

Q: Is water storage the only option?

A: No. There's also talk of dealing aggressively with juniper, which is taking over parts of eastern Oregon because of historic human fire suppression and mismanaged grazing. Those trees use an incredible amount of groundwater. Removing them would theoretically allow some natural springs to start flowing again and add to the overall surface water supply.

Jes Burns is the Southern Oregon reporter for EarthFix. She previously worked for KLCC, the NPR station in Eugene as a reporter and All Things Considered host. Jes has also worked as an editor and producer for Free Speech Radio News and has produced reports as a freelance producer for NPR, Sirius Radio's OutQ News, and The Takeaway. She has a bachelor's degree in English literature from Duke University and a master's degree from the University of Oregon's School of Journalism and Communications.

EarthFix is a public media partnership of Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio, KLCC and the Corporation for Public Broadcasting.



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Nature Notes

Frank Lang



Butterfly Puddling

Ever noticed butterflies crowded around a spot of moist ground or a mud puddle, wings up or maybe down, or maybe going up and down, apparently sipping up something through their built-in straw of a mouth? Sometimes, with wings up, you don't see them till you scare 'em. Then they flutter upward in surprise, often yours as much as theirs.

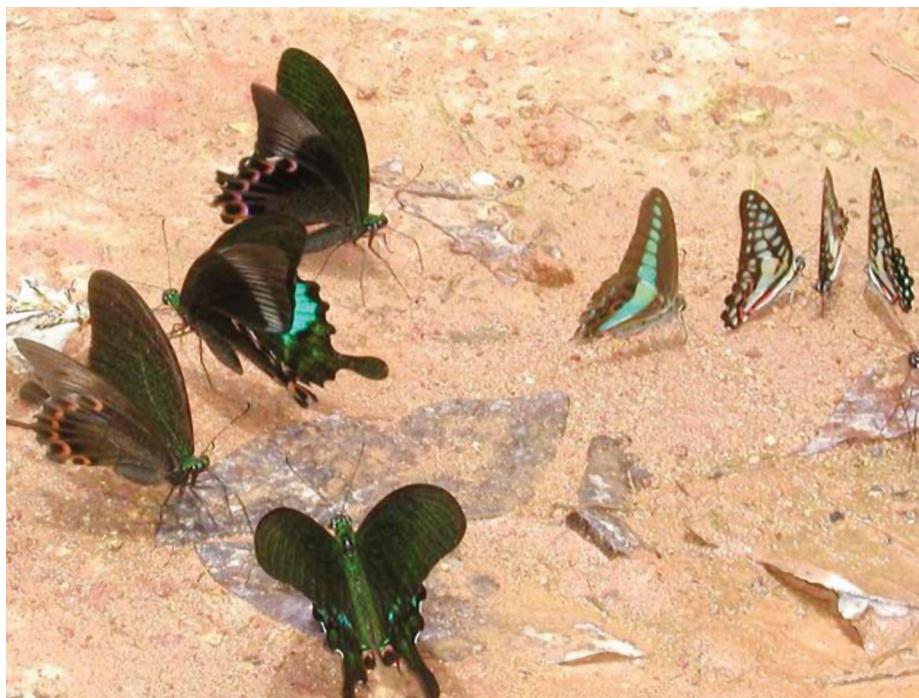
I would see this fairly often during the summer when I walked along old tracks and trails in the Cascade-Siskiyou National Monument on warm days. Walk around a corner and there in a sunny spot would be butterflies on moist ground dabbling away flicking their wings as they moved slowly around. What were they doing?

According to James Scott's *Butterflies of North America* it is usually males of

some species that do what is called puddling in an effort to accumulate sodium ions from the soil. Apparently the sodium level in males of the species is double that of females and gradually decreases over the male butterfly's lifetime. Spermatophores produced by the male are high in sodium that females use after being spermatophored by a male to compensate for the female's loss of sodium in egg laying.

Scott notes that the observation that urine (which contains sodium) placed on damp earth attracts butterflies has sparked a bizarre collecting technique in the tropics. Although Scott is vague, one can presume that tropical butterflies puddle where tropical lepidopterists piddle.

There is more to the puddling story than sodium.



Puddling, the butterfly's dirty little secret.

stances, although females of a tropical family feed on bird droppings. Various theories have been developed to explain puddling behavior. Unsavory substances, at least to our tastes, may contain precursors to male pheromones, or, perhaps, males obtain nitrogen, amino acids, and fluid for metabolism for flights in search of mates or for spermatophore production. On the other hand, female butterflies may avoid such germy bacterial laden substances that could contaminate their eggs, or since they are fatter than the males they may not need to drink water, but instead use metabolic water derived from fat breakdown.

To tell the truth, I got the idea for this Nature Note from an event on a past Mexican adventure. We were staying on the south shore of Lake Chapalla, the largest lake in Mexico, not far south of Guadalajara. The lake is 60 miles long, 12 to 20 miles wide, and not very deep. In the past 30 years the shoreline has retreated because of water withdrawal for agriculture and domestic use, and climate change. The lakebed has been quickly occupied for cultivation and cattle ranching by the locals.

One sunny afternoon, my wife and I took a walk among the cows and pastures on the old lake bottom in front of the hacienda where we were staying. There were lots of butterflies of all colors, blue, green, white, and yellow, of as many different species as colors flitting about. As we walked along clouds of hundreds maybe thousands of tiny yellow butterflies swarmed upward from damp spots and rain puddles. And as they flashed in the sun, I realized how one hypothesis as to how butterflies got their common name came about. They did look like "flies" the color of butter.

Except for butterflies that cause economic harm, most are revered and admired by all for their beauty, apparent freedom, and their flighty ways.

"The air is like a butterfly

With frail blue wings.

The happy earth looks at the sky

And sings." or so says Joyce Kilmer, in his poem "Easter".

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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PHOTO COURTESY OF DAVID PHILLIPS.

Minor Theater staff on the evening of the centennial celebration, December 8, 2014.

"This is one of the original projectors," says Phillips as we go offstage. "When we re-opened on January 1, 1972 we showed *San Francisco*. The lead character Clark Gable played was called 'Blacky'. The second feature starred Groucho Marx in *A Night at the Opera*. So we named one of the projectors 'Groucho' and the other one 'Blacky'."

And there were other stars featured at The Minor - like Simplex the Cat - who throughout the seventies had a knack for showing up at showtimes and walking across the laps of moviegoers.

"The most notorious time was when she strutted across the stage when *Some Like it Hot* was playing," remembers Phillips, who was working the projector that night. "Her tail was up in the air and she just walked across. And that was her debut moment at The Minor. Her exit was that she eventually passed away in the theater. We dug a little grave under the stage, buried her, and that is where she is right now."

And dead and buried is exactly what many people think is the fate of independent cinemas like The Minor. On demand and subscription movie service are having banner years. The internet is constantly competing for our attention, and money. Movie attendance in 2014 was the lowest the US industry has seen in twenty years. Contrary to many, Phillips thinks there is reason for optimism.

"Independent theaters are stronger now than they have been in years and they're growing. The number of films being made now is extraordinary and there are more risks being taken."

Indeed, in 2014 alone over 3-billion dollars was spent making over 4-thousand feature films. But the reality remains that many independent theaters are closing. Either they can't afford converting to expensive digital equipment or they can't compete with nearby multiplex theaters.

"There's a huge difference between mainstream theater owners and independent theater owners," says Phillips. "There's an enthusiasm, energy, and love of film that goes with independent owners that is not replicated in mainstream owners. But they have the money and studio support and generally outperform independent theaters."

In 2006 Phillips and his partner Michael Thomas leased The Minor to Ashland-based Coming Attractions Theaters who have maintained a blend of mainstream and independent films. Gone are the midnight shows and surfing matinees. But Phillips says what

remains is something magical that hasn't changed much over the past 100 years.

"If you watch Netflix on your cell phone, or even your 40-inch TV, that's one thing. But if you come to a theater like The Minor and share in a communal experience, it becomes an entirely different creature. You feed off the responses of people that are adjacent to you in the theater. It becomes this symbiotic kind of experience that you can only get in a movie theater."

And Phillips thinks that experience may be what keeps The Minor open for another 100 years.

THE SOUTHEAST CORNER

La Chiquita Taco Truck

"Men are what their mothers make them" RALPH WALDO EMERSON

They have names like Curry Up, Burger She Wrote, and Dogzilla.

They serve wild boar, plantains, and sea-salted this and caramelized that.

They're in converted Airstreams, school buses, even ambulances with some being solar-powered and others fueled by vegetable oil.

They are food trucks. And they're now estimated to be a one-billion dollar industry in this country. But for Esteban Gonzalez it started with about 66 dollars.

"When I decided to do something for my family I just had a thousand pesos," recalls Gonzalez. "The bus charged me from Mexico City to Tijuana about 700 pesos. And all I got is 300 pesos. So what I do is just buy three pounds of tomatoes and a little package of salt, and from Mexico City to Tijuana I just eat tomatoes."

Esteban had just turned 20. His dad had died when he was 7. He had never been to school and could not write his own name.

"I worked in Tijuana for a month and lived in the streets. When I got almost \$500 dollars I hired someone. A coyote you know? To help me cross the border."

Esteban made his way to Humboldt County where he had relatives. His goal was to become financially independent, get citizenship, and bring his wife and children over from Mexico.

"One day I decided to buy a house. So I got 3 jobs. I worked in the sawmill, milking cows, and as a dishwasher at Eel River Brewing. So 3 jobs in one day."

He got the house but his back didn't hold out. And this led Esteban to that West Coast icon: long before the hipster food truck there was ... The Taco Truck. He put \$1,500 down on a \$50,000 used truck. At first he made \$10 dollars a day, then \$80, then enough to add a second truck, and now he has a tiny brick-and-mortar restaurant that serves as the central kitchen. His wife and children help at all three locations.

"I start at 5:30 in the morning to cook everything for the three businesses. Then I open from 11 to 8 every day. Then I have to get ready for the next day so I have to clean for 2 hours. So I'm working 5:30 to 10 every day."

Edith Gonzalez is 26-years-old. She is the second of Esteban's four



Esteban Gonzalez takes a break from stocking one of his two taco trucks at his base kitchen in Arcata.

children. She started working in the taco truck when she was 13-years-old. She says she made some bad choices as a teenager but rebounded with the help of her mom. Her dad was always working. Getting back on her feet and working full-time again has reset her priorities.

"I want to keep my relationship with my dad and my mom. Help to keep their businesses still. Probably someday I will take care of them when they get old."

Esteban's taco trucks are now 15 years old, the restaurant 3 years old, and it's been 26 years since he crossed the border. He and his family are now part of a food truck industry that has grown over 200-percent in the past four years. Currently, 1 out of 4 vendors specialize in Latino cuisine.

Esteban and I sit in his tiny restaurant at one of the four tables. As we look over his menu he admits he can barely read. But his English is not bad. Actually quite good if you consider how he learned it.

"My customers teach me. Because every time they come in and ask me: 'I want a super veggie without dairy.' So I ask them: 'What is dairy? What does that mean dairy? Yo no se. I'm sorry.' But they tell me that dairy is 'no queso and no crema ... Oh! Ok! No dairy.' So little by little"

As for cooking - which he really had no idea about - he started by asking friends who worked at other restaurants. Then it dawned on him. He had a trump card.

"I just call my mother. She is in Mexico. I say: 'Hey mom, how do you cook those beans? Make that mole? Cook this meat?' She tells me 'put this, and do this, and do that.'"

I can't help but ask myself: could I launch myself over to Mexico or China or who knows where and learn the language, cook food the locals would eat, and run three businesses and buy a house? I doubt it. But Esteban did. And every time he got a loan he used his thumbprint and brought along a co-signer because he couldn't write his full name.

"I try to keep going and keep going. And like my mother told me: don't ever look behind your back. Never give up right? Always look in front no matter what."

Esteban became a citizen in 1993. The longest vacation he ever had was back in 2000. It lasted five days.

THE SOUTHWEST CORNER

The Koop

"One man's trash is ..."

Charles McDaniels likes to laugh.

But if you saw where he works your immediate reaction might be to cry. You see, he runs a warehouse filled with tons of discarded computers, monitors, printers, phones - just about anything with an on-off switch. Then it hits you: if it wasn't here, where would it be? According to the E.P.A., only about one-in-four household electronics gets recycled. And that's where Charles comes in as a state certified electronics waste (or e-waste) collector.

"Most people just buy it and don't worry about where it goes after they get rid of it," says Charles. "They get rid of stuff because they want to move on and buy more stuff."

Stuff. Or hoarding. Or collectibles, or even junk - that is what I thought the story would be coming out of Charles' little shop across

from The Minor Theater. It's called The Koop. It's like the mutant offspring of a salvage yard and your grandmother's attic. But you'll rarely find Charles there anymore. Just his cellphone number taped to the window. That's because for the past 15 years his business has morphed into US Recycling at The Koop: a massive warehouse on the edge of town that is now a cog in the equally massive e-scrap, or e-waste, industry. Recycling electronics is estimated to add over 20-billion dollars into the US economy.

"Take that laptop right there," says Charles, pointing to a heap of dozens of laptops. "That is out-of-date already. So the best thing we can do is take it apart and get it ready for market. You got the battery, this board here which is aluminum, silver in the hard drive, and gold in the circuit board."

Americans own about 24 electronic products per household. So it's not surprising we generate about 15 pounds of electronic waste, per person, per year. E-waste is now the fastest growing sector in the waste stream. It is regulated almost exclusively at the state level.

John Lingelbach is Executive Director of Sustainable Electronics Recycling International, or SERI, a nonprofit that, amongst other things, helped develop an R2 (or, 'Responsible Recycling') certification.

"There is no federal mandate at this point. Or anything like a comprehensive approach to electronics recycling ... and that is unfortunate."

SERI believes stringent certification gives consumers peace of mind that their dead electronics are being properly recycled. Searching their website (sustainableelectronics.org) you find nearly 30 certified recyclers in Northern California, 4 in Portland, and 3 near Seattle. Of the 25 states with mandated e-recycling Oregon, Washington, and California are consistently in the top ten for best collection rates of e-waste. California is the only state which taxes the consumer when they buy electronics, rather than the manufacturers or retailers. This Electronics Waste Recycling Fee helps fund and regulate collectors like Charles.

Charles is now in his seventies. He's endured a kidney transplant, triple bypass, even radiation. I hesitate to ask him if he ever feels recycled himself. Instead, I just ask when he thinks he'll retire.

"When I get rid of this stuff! I need to retire and buy a Porsche."

He says he doesn't care if it is new or used.

"I'll take it any way it comes."

So, beneath the veneer we find these stories at an intersection that has seen its fair share of change and struggle over the decades. Next time you find yourself at an intriguing intersection in life, look around, ask questions, you can't imagine what you might discover.



Charles McDaniels with a laptop circuit board that will be mined for silver, gold, and palladium.

Michael Joyce is a backpack journalist who produces film, radio, print, and photography from a 15-pound backpack. He is based in Humboldt County and is a frequent contributor to JPR News.



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Poetry

Corey Van Landingham

The Louse

Most lice are specialists, feeding on a single species to whose fur or feathers their claws are adapted.

You'll find a louse opening itself to the procedure of flight, which must be sublime in its wingless mechanics, its feather-lock, upsweep unhooked from the earth. Yes, Sappho, things have turned out badly for us. I name every injury like it was a comet. There are ghosts that swim through me and I cannot drown them. So still we are left here, parsing beauty. The thin, rib-like structures of the louse. The piece of stone imprinted with its lost armor. When we split from ape, the louse followed, loyal to its host, duly splitting itself—*I simply want to be dead*—in two to follow new form, new being. And the creature with its specialized claws held fast to the bird as if they were made for each other, as if what does not let go in the air is something worth keeping. These small monsters. They will not save you, Sappho. They will not undo the *koma* beauty threw you; the trance beauty threw you into.

Corey Van Landingham graduated from Ashland High School and holds degrees from Lewis & Clark College and Purdue University. She is a Wallace Stegner Poetry Fellow at Stanford University, and the author of *Antidote* (Ohio State University Press, 2013). Her poems have appeared or are forthcoming in *AGNI*, *The Best American Poetry 2014*, *Kenyon Review*, *The Southern Review*, and elsewhere. This summer Cory Van Landingham will serve as topic leader for the Young Artists' Institute at Southern Oregon University, a program for high school students interested in creative writing and visual arts.

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What You Erase Knits Back Together

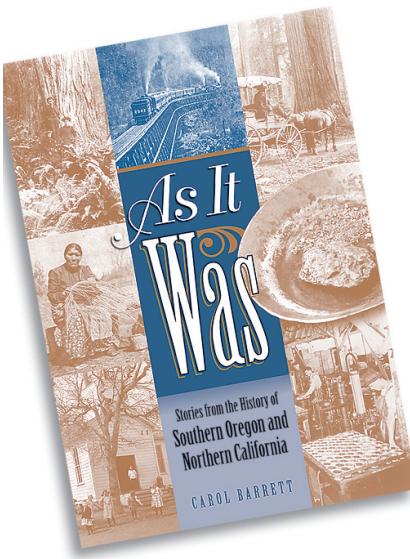
It's true, the lake at night does not want you. It is not inked up for a body—not yours. There are rocks that have gone untouched

for days; their needs are both nonexistent and greater. A bottle should not remind you of yourself. Not tonight. Not when a bee has drowned inside it. Do not think mausoleum. You are no Francis—birds do not harken to your shoulders. Angels

have swum right past the dock with no particular sadness, but you weren't there to see them. There is something ordinary about the wake they've left behind. It does not glow, not like the top-heavy willows now semi-drowned. After light, the fish do not

bother with bereavement, are not doubtful nor devoted. The plunder inside a raccoon carcass is all grub and dark wing—both twinning and emptying the body. What you see out here expands beneath the skin until a lung is but a wallet, guffawing something silver into the air. Avoid the splinter that will still work its way into your heel. When you call out in pain, make it a day-long anthem, sent back into the footsteps you've been retracing since you left the house with all those spiders.

All those spiders curled together, each dark leg touching each dark leg in small, white sacks beneath your bed.



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BY CAROL BARRETT

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As It Was

Stories From The State Of Jefferson

Oakland, Ore., Restores 1910 One-Room Schoolhouse

By Emily Blakely

Early pioneers demonstrated their value of education by building the first schoolhouse in the English Settlement area of Oakland, Ore., in the 1850s. A one-room schoolhouse that replaced it in 1910 is part of today's Mildred Kanipe Memorial Park on Elkhead Road. The federal government's Registry of Historic Places listed the second school building in 2007.

Many one-room school houses closed by 1930, when improved transportation and rural depopulation led to school consolidations. School attendance reached a high of 28 students, but had dropped to eight students when it closed in 1934.

The Mildred Kanipe Memorial Park Association began cleaning and restoring the building in 2005. The Douglas County Parks Department placed it on a new cast-concrete block foundation, although some of the original basalt fieldstones continue to support the building. The Association wants Douglas County school teachers to take students to the restored school to experience what life was like more than 100 years ago, when students learned by memorized rote and recitation.

A member of the Association's board, Karen Roberson, puts it this way: "When completed, we want to have children sitting in there with slates having school like their grandparents and great-grandparents."

Sources: Reed, Craig. "Reviving a One-Room Schoolhouse." *Ruralite* Jan. 2015 [Roseburg, Ore.]. Print; "English Settlement School." Oregon Historic Sites Database. Oregon State Parks, Web. 3 Feb. 2015. Path: heritagedata.prd.state.or.us/historic/index.cfm?do=v.dsp_siteSummary&resultDisplay=36142; "English Settlement School", Oregon Inventory of Historic Properties, www.co.douglas.or.us/planning/hrc/regions/pdfs/EnglishSettlementSchoolDistrictN.pdf

Diary Reflects Life For New Oregonians

By Alice Mullaly

The diary of a recent immigrant's first days in Southern Oregon reflects his concern for the near future. William Hoffman, his wife and five daughters arrived on Oct. 29, 1853, on the Applegate Trail. Here are some diary excerpts:

Oct. 29: "The valley where we entered is quite narrow. We passed several farms at one of which we procured some vegetables."

Oct. 30: "We procured a sack of flour. We have been feasting ourselves on vegetables after being deprived of them for so long a time."

Oct. 31: "We continued our journey towards Jacksonville...We encamped to look about for a location until we can find shelter for our families."

Nov. 1: "We examined several claims for sale. We have not yet decided on one. We shall probably have to build cabins for our families...The prospect for the winter is rather gloomy."

Nov. 5: "At present we are occupying an old cabin belonging to Mr. Tucker who has shown us much kindness in supplying us with vegetables from his garden."

Nov. 7: "I feel disheartened at the gloomy prospect for the sustenance of my family this winter."

The family survived the winter and prospered.

Source: Hoffman, William. *Diary. Manuscript 193, Folder 1. Medford, Ore.: Southern Oregon Historical Society, 122-96. Print.*

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.



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